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ENG 3807-002: Victorian Literature

John Moore
Eastern Illinois University

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English 3807-002: Victorian Literature

Spring 2002

TTR 11:00-12:15 CH 3290

John David Moore (CH3771)

Office Hours: TTR 8:00-9:30; W 9:00-11:00 & by appt.

Office Phone: 6976

E mail: cfjdm@eiu.edu

Through attentive reading and discussion of three major Victorian literary areas (non-fictional prose, poetry, the novel) we will be learning about the Victorian age and its literature not only in terms of its distinctive identity, but also in terms of what we have inherited from it -- its popular economic theories, its mythologies of progress and mission, its spirit of reform, its faith, its skepticism, its diverse tastes, and perhaps above all its anomalies and contradictions. The objective of this course will be, through reading, writing and discussion, to make us more conversant with the literature of the period and to understand it not merely as a body of historical documents, but as something that continues to inform and shape our present culture.

TEXTS: Trilling, Lionel and Harold Bloom, eds. Victorian Prose and Poetry.
 Collins, Thomas J. and Vivienne J. Rundle, eds. The Broadview Anthology of Victorian Poetry and Poetic Theory.
 Bronte, Charlotte. Jane Eyre (Norton ed.)
 Dickens, Charles. Hard Times (Norton ed.)
 Eliot, George. The Mill on the Floss (Norton ed.)
 Hardy, Thomas. Jude the Obscure (Riverside ed.)
 Haggard, H. Rider. She

COURSE REQUIREMENTS

1. Lively participation in class discussion.
2. Attentive reading. In order to effectively participate in the course, you must keep up with the assigned reading, completing it on schedule. This is **essential**. One of course must assume, as I certainly do, that you have no life beyond this class. Why should you?
3. Small Group Presentations. For each class an assigned team of two students will be responsible for presenting observations and questions on the assigned reading as a means of introducing and generating class discussion.
4. Papers/Writing. A) Short reading response writings (1 page) in the form of questions/observations for each major reading segment (e.g. novel, sets of poems, essays by a single writer, etc.). B) A 6-8 page paper due before mid-term (topic to be announced). C) Final 8-10 page paper on a minor Victorian literary figure not included on the syllabus. Names to be drawn by lottery. This project will involve:

- An overview of the writer's work
- Discussion of one or more (if Poetry) representative examples of literary output
- Discussion of the writer's place in relation to Victorian topics, debates, dilemmas, other Victorian writers, etc. In other words, answer the question of what makes this writer a part of the Victorian literary world as it appears in the works we are discussing in class.
(More details forthcoming)

5. You will be required to use the MLA style of documentation and citation. You are expected to consult the current edition of the MLA Handbook for Writers of Research Papers.

6. Exams. You will take a mid-term exam, which will be a take-home essay exam. You will also take a final in-class exam which will be in two sections: 1. an objective section involving definition and identification questions; 2. an essay response section involving a choice of three topics.

7. Regular attendance. (See below)

8. You must complete all course requirements in order to pass the class.

ATTENDANCE

Regular attendance and active participation are required. According to the current catalog,

Students are expected to attend class meetings as scheduled. When an absence does occur, the student is responsible for the material covered during the absence. When possible, the student should notify the instructor in advance of an anticipated absence.

Instructors will grant make-up privileges (when make-up is possible) to students for **properly verified absences due to illness, emergency, or participation in an official University activity**; and such absences will not militate against students in classes in which attendance is used directly in determining final grades. It is the student's responsibility to initiate plans for make-up work and to complete it promptly. If in the instructor's judgement the duration or number of absences renders make-up unfeasible, the instructor may contact the Vice President for Student Affairs and the Department Chairperson to determine an appropriate action. (57-58)

In addition, the 2001-2002 catalog includes the following sentences

regarding absences: "If a student establishes a record or pattern of absences of concern to the instructor, the instructor may ask the Vice President for Student Affairs to make inquiries concerning the absences. The Vice President for Student Affairs also serves as the University contact person when catastrophic events result in extended student absences" (53).

Unless you have received my consent prior to your absence and you are able to provide me with documented evidence showing that your absence is legitimate and excusable, you are not allowed to make up tests or other graded in-class activities. A phone notification or an in-class personal notification is not considered an automatically legitimate excuse. Remember it is your responsibility to contact either your classmates or me to find out what you have missed and/or if there has been any change made on the original syllabus during your absence.

~~If you have seven unexcused absences, you will not pass the course.~~
After your fourth excused absence, you must come to see me to discuss your performance in the class. If you accumulate nine or more excused absences, you should seriously consider dropping the class. **Don't forget to sign your name on the attendance sheet that I will circulate at the beginning of each class period.**

LATE PAPERS: Papers must be turned in on time unless you have received my prior consent. I will accept late papers also in cases of severe illness, official university activity and other urgent reasons upon presentation of a valid excuse issued by a proper authority.

GRADES: The grades for the final paper, two exams, group presentations, general participation, and the averaged grade for all response writings will all count equally and will be averaged to arrive at the final course grade.

Grading is on a 4.0 scale as follows:

A: 4.0-3.6; B: 3.5-2.5; C: 2.4-1.4; D: 1.3-0.1; F: 0.0

Grading of papers will be based on the *Guidelines for Evaluating Writing Assignments in EIU's English Department* attached to this syllabus.

DEPARTMENT'S STATEMENT ON PLAGIARISM: "Any teacher who discovers an act of plagiarism -- 'The appropriation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' (Random House Dictionary of the English Language) -- has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the course, and to report the incident to the Judicial Affairs Office."

DISABILITIES: If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

COURSE CALENDAR

This syllabus may need to be modified at times. If you are not in class, make sure you find out if there has been any change.

Week I

Jan. 8 Introduction to the course. General background.
Twentieth Century notions of things "Victorian."

Jan. 10 Thomas Carlyle: Three chapters from Sartor Resartus, 1833-34 (18-38);
(All page numbers for poetry and prose refer to the Trilling and Bloom text **unless** preceded by a **B** indicating the Broadview Anthology).

Week II

Jan. 15 Three chapters from Carlyle: Past and Present, 1843 (53-71).

Jan. 17 John Stuart Mill: "A Crisis in My Mental History" from Autobiography, 1861 (99-108);
First paper assignment

Week III

Jan. 22 Mill: "What Is Poetry?" 1833 (76-83)

Jan. 24 John Ruskin: "Of the Real Nature of Greatness of Style," from Modern Painters, vol. II, 1856 (158-174);

Week IV

Jan. 29 "The Roots of Honour," from Unto This Last, 1860 (189-200)

Jan. 31 Matthew Arnold: "First Edition of Poems, Preface," 1853 (205-215)
Arthur Henry Hallam: "On Some Characteristics of Modern Poetry" (**B** 1190)

Week V

Feb. 5 Matthew Arnold: "The Buried Life" (595); "Stanzas from the Grande Chartreuse" (597); "The Scholar Gypsy" (603)

Feb. 7 Alfred, Lord Tennyson: "The Palace of Art" (**B** 165); "Mariana" (396); "The Kraken" (398); "The Lotos-Eaters" (406); "St. Simeon Stylites" (411); "Ulysses" (416).

Week VI
Feb. 12

Tennyson: In Memoriam A.H.H. Prologue, I, XXXI, XXXIV, XXXV, L, LIV, LV, LVI, CXVIII, CXX, CXXIII, Epilogue. (440-466)
William Johnson Fox: "Tennyson - Poems, Chiefly Lyrical - 1830" (B 1181)

Feb. 14

Robert Browning: "My Last Duchess" (502);
"The Bishop Orders His Tomb at Saint Praxed's Church" (503).

Week VII
Feb. 19

Browning: "Fra Lippo Lippi" (509);
"Andrea del Sarto" (542); "Pictor Ignotis" (B 313)
Alice Meynell: "Robert Browning" (B 1429)
First Paper Due

Feb. 21

Pre-Raphaelites and others
Dante Gabriel Rossetti:
 "The Blessed Damozel" 620
 "The Woodspurge" 623
 "The Sea-Limits" 625
 The House of Life
 "Ardour and Memory" 628
 "Autumn Idleness" 629
 "Body's Beauty" 629
 "Barren Spring" 630
 "The Orchard-Pit" 631
 "Hand and Soul" (Essay) (B 1234)
Robert Buchanan: "The Fleshly School of Poetry
 Mr. D.G. Rossetti" (Essay) (B 1329)

Week VIII
Feb. 26

Christina Rossetti:
 "Rest" 640
 "Up-Hill" 642
 "Passing Away" 643

William Morris:
 "Apology," from The Earthly Paradise 651
 "The Beauty of Life" (Essay) 290
Algernon Charles Swinburne:
 "Hymn to Proserpine" 658

Feb. 28

Charlotte Bronte: Jane Eyre
Mid-term take-home exam handed out.
Return completed exam by class-time Tuesday, Mar. 5

Week IX
Mar. 5

Bronte: Jane Eyre

Mar. 7

Bronte: Jane Eyre

Spring Break

<u>Week X</u>	
Mar. 19	Charles Dickens: <u>Hard Times</u>
Mar. 21	Dickens: <u>Hard Times</u>
<u>Week XI</u>	
Mar. 26	Dickens: <u>Hard Times</u>
Mar. 28	George Eliot: <u>The Mill on the Floss</u>
<u>Week XII</u>	
Ap. 2	Eliot: <u>The Mill on the Floss</u>
Ap. 4	Eliot: <u>The Mill on the Floss</u>
<u>Week XIII</u>	
Ap. 9	Thomas Hardy: <u>Jude the Obscure</u>
Ap. 11	Hardy: <u>Jude the Obscure</u>
<u>Week XIV</u>	
Ap. 16	Hardy: <u>Jude the Obscure</u>
Ap. 18	H. Rider Haggard: <u>She</u>
<u>Week XV</u>	
Ap. 23-25	Haggard: <u>She</u> ; Selections on Imperialism/Colonialism, to be announced. Final Papers due.
<u>Week XVI</u>	Final Exam

Guidelines for Evaluating Writing Assignments in LIU's English Department

Grades on written work range from A to F. The categories listed below are based on rhetorical principles and assume intellectual responsibility and honesty. Strengths and weaknesses in each area will influence the grade, though individual teachers may emphasize some categories over others and all categories are deeply interrelated.

	A	B	C	D	F
Focus	Has clearly stated purpose or main idea/thesis quite thoughtfully and/or originally developed within the guidelines of the assignment	Has clearly stated purpose or main idea/thesis developed with some thoughtfulness and/or originality within the guidelines of the assignment	Has a discernible purpose or main idea/thesis which is not very clearly stated and is developed with limited originality and/or thoughtfulness; may have missed or failed to conform to some element of the assignment's guidelines	Has no apparent purpose or main idea/thesis and/or shows little thoughtfulness and/or originality; may not conform to significant elements of the assignment's guidelines	Has no purpose or main idea/thesis; shows little or no thoughtfulness and/or originality; may not conform to the guidelines of the assignment
Organization	Is logically organized but without overly obvious organizational devices; has unity, coherence, strong transitions; has well-defined introduction, body, conclusion	Is logically organized; has unity, coherence, competent transitions; has well-defined introduction, body, conclusion	Is organized, but not necessarily in the most logical way; has unity & coherence but may make inconsistent use of transitions; has introduction, body, conclusion, one of which may be weak	Is somewhat organized, but is confusing to readers; shows significant problems with coherence, unity, transitions; no or poorly written introduction, body or conclusion	Is not organized; has little or no coherence and unity; poor or no use of transitions; no or poorly written introduction, body or conclusion
Development	Supports purpose or main idea with abundant, fresh details; details are specific and appropriate; uses sources well when sources are called for in the assignment	Supports purpose or main idea with sufficient details; details are fairly specific and appropriate; uses sources adequately	Supports purpose or main idea with details, but some parts of the paper are inadequately/inappropriately developed or vague	Makes an attempt to use details to develop purpose or main idea but is, for the most part, inadequately/inappropriately developed	Does not develop main idea; may use sources inadequately/inappropriately
Style & Awareness of Audience	Word choices show consideration of purpose and audience; shows thoughtfully and imaginatively constructed sentences; incorporates sources well	Word choices are appropriate to purpose and audience; sentences often constructed thoughtfully and imaginatively; incorporates sources adequately	Word choices are mostly appropriate to purpose and audience; sentences aren't particularly thoughtful or imaginatively constructed; sources may sometimes be awkwardly incorporated	Word choices may be inappropriate to purpose or audience; sources incorporated poorly	Word choices are generally poor; sources are incorrectly or very awkwardly incorporated
Mechanics	Has very few grammatical, spelling and punctuation errors; uses appropriate documentation style correctly when necessary for assignment	Has minor grammatical, punctuation or spelling errors that do not interfere with reading of essay; uses appropriate documentation style correctly	Has some grammatical, punctuation and/or spelling errors that occasionally interfere with reading of essay; uses appropriate documentation style but may have some errors	Has grammatical, punctuation and/or spelling errors that make reading difficult; documentation style may be poorly used	Has grammatical, punctuation and/or spelling errors that make reading very difficult; documentation style poorly used
Process	Shows abundant evidence of careful planning and drafting and attention to peer and teacher comments	Shows evidence of careful planning and drafting and some attention to peer and teacher comments	Shows some evidence of planning and drafting, though some drafts may be less considered, and some attention to peer and teacher feedback	Shows only a little evidence of planning and drafting and attention to peer and teacher feedback	Shows little or no evidence of planning, drafting, or attention to peer and teacher feedback